

BF  
651  
500  
1900  
HFG

# THE HUMAN FACE



R·D·STOCKER











THE HUMAN FACE.

By the same Author.

---

Price Five Shillings net.

*Illustrated with upwards of 100 Autograph facsimiles.*

THE LANGUAGE OF HANDWRITING; A TEXT  
BOOK OF GRAPHOLOGY.

George Redway, London.

---

Price Six Shillings net. *Fully Illustrated.*

PHYSIOGNOMY ANCIENT AND MODERN.

The University Press, Ltd., Watford.

---

Price One Shilling net.

VERSES IN VARIOUS VEINS. (A Volume of Poems.)

"It reveals a gentle and gracious spirit. Two short poems have 'found' us."—LIGHT, April 8, 1899.

H. J. Glaisher, 57, Wigmore Street, W.



851  
586  
1900  
NPG

THE

# HUMAN FACE

AS EXPRESSIVE OF

*CHARACTER & DISPOSITION*

BY  
*Richard Dimsdale*  
R. D. STOCKER

AUTHOR OF "A CONCORDANCE OF GRAPHOLOGY AND PHYSIOGNOMY,"  
&c., &c.

*Second (revised and much enlarged) edition.*

JAN 13 1984

H. J. GLAISHER  
57, WIGMORE STREET, W.  
LONDON.

1900.

The Soul implants its impress where  
The World may note its ways :  
The Face the Spirit doth declare,  
Its image it displays.

R. D. S.

## PREFACE.

**I**N this booklet I have endeavoured to present such information concerning the Science of Physiognomy, in a small compass, as will, I trust, prove of interest to the reader. There is no study more interesting (to those who care to pursue it) than that of the Human Face, for almost everyone is either attracted or repulsed by those around him, and each person is more or less (unconsciously, possibly) observing faces, and noting their characteristics.

In olden times, Aristotle wrote on the countenance, and later, Lavater, who was a Swiss Pastor. Lavater's writings are, however, of little *practical* value to those desirous of gaining a knowledge of how to proceed in analysing the features of the Face; and, although he was unquestionably a wonderful physiognomist, his methods of delineating character were largely in-

tuitive, his "Essays on Physiognomy" being almost entirely composed of brief sketches of the dispositions of the countenances which illustrate the work. He, himself, laid down very few rules for those who have followed in his steps, and the science can by no means be said to be even yet complete.

I have availed myself of such observations of Lavater's, in compiling these pages, as I have considered to be of value; and have, further, collected from various sources of more modern date (among which the writings of Rosa Baughan occupy a prominent position) such indications of character as will, it is hoped, prove of service to students of Physiognomy.

R. D. S.

# CONTENTS.

	PAGE.
ARGUMENT . . . . .	xii
CHAPTER I.	
INTRODUCTION—THE TEMPERAMENTS. . . . .	I
CHAPTER II.	
THE FOREHEAD AND ITS WRINKLES . . . . .	5
CHAPTER III.	
THE EYES AND EYEBROWS . . . . .	9
CHAPTER IV.	
THE NOSE . . . . .	15
CHAPTER V.	
THE MOUTH . . . . .	21
CHAPTER VI.	
THE CHIN, ETC. . . . .	25
CHAPTER VII	
THE HAIR AND EARS . . . . .	28
APPENDIX.	
TABLE OF QUALITIES . . . . .	33
CHARACTER DELINEATING ( <i>plates</i> ) . . . . .	70
“APPRECIATIONS” . . . . .	77



ILLUSTRATIONS.

THE LATE LORD LEIGHTON.

PROFESSOR HUXLEY.

MISS YAW.

## ARGUMENT.

EMERSON says, "Physiognomy and phrenology are not new sciences, but declarations of the soul that it is aware of certain new sources of information."—(Essay on "Worship").

### *Propositions.*

- 1.—There can be no manifestation of mind excepting through the agency of nervous substance.
- 2.—*The Brain*, which is composed of various organs, the functions of which are manifold, is the instrument of the organ of sensation, perception and consciousness. It is enclosed within the skull and connected with the entire nervous-system by means of the spinal-cord.
- 3.—Configuration of the cranium approximates that of the Brain, which indicates mentation.
- 4.—Mentality, nevertheless, is not confined for its expression to the contents of the cranium.
- 5.—*Cerebration* is conditioned by anatomical-constitution and physiological-organization.
- 6.—The physical body is the vehicle adapted for the reception of the soul or *ego* on the earth-plane.
- 7.—The facial manifestations are due to the passage of cranial nerves from certain areas of the brain to corresponding physiognomical signs.



# THE HUMAN FACE.

## CHAPTER I.

### *INTRODUCTION—THE TEMPERAMENTS.*

NO method of discovering character is, perhaps, so convenient as by means of the human face. Any person who has studied the countenance has ample food for thought and observation whenever he is among his fellow-creatures.

Most people think they can judge of a person's character and disposition by his or her face ; and are, consequently, not so prejudiced against physiognomy as they are towards many other (really quite as reliable) character-expressing sciences.

Some people would tell you they were never deceived by a " first impression " of a strange face, and although there is no doubt " intuitive physiognomical sensation " (as an eminent writer on Physiognomy calls it) is usually dependable,

there is also reason for relying on certain conformations of features as expressive of particular characteristics; consequently, those who are less fortunate in the gift of acute intuition can study the matter by rules others have observed and prescribed.

We should, however, hardly recommend a person to take up Physiognomy who took no interest in the subject.

The Temperaments, or constitutions, are four in number, and depend upon the colour of the skin and hair. They are termed the Sanguine, or Choleric; the Lymphatic; the Melancholic; and the Nervous, respectively.

The Sanguine, or Choleric, is to be known by a skin which is red, or pink and white, and the hair reddish or brown, crisp or curly; the Lymphatic is denoted by a white skin, while the hair is brown, or of a colourless, light tint; the Melancholic has an earth-coloured, or livid skin, and coal-black hair; and the Nervous temperament is represented by a somewhat yellowish complexion, sometimes with colour in the cheeks, the hair being golden, auburn, or of a brown hue.

These temperaments are generally more or less blended together; an individual of one sole temperament being seldom seen.

People of the Sanguine temperament will be,

by nature, quick of temper, and at the same time partial to horses and dogs and out-of-door pursuits. And here I would like to state that such as are engaged in out-door occupations do not, as is generally supposed, get reddened in the face simply by the nature of their employments, and being out "all weathers." I assert that it is by reason of their *temperament*, in nine cases out of ten, they adopt the callings they do, and that their skin is *naturally* red.

Such as are of the Lymphatic temperament will be rather dreamy, capricious, and probably fond of travelling.

Those of the Melancholic disposition will be found to be reserved, suspicious, and often sarcastic; while those of the Nervous temperament will be of an artistic nature, and fond of art or literature.

In estimating anybody's temperament one must be careful to accurately observe which forms are *present* and which *predominate*.

The temperament superintends, as it were, to a certain extent, the *disposition*, and goes towards composing the habits and tastes of human beings; it does not, however, comprehend their *character*; they are two totally distinct things; for character is *formed*, or rather *developed*, and depends upon our thoughts and actions, and as to whether either the good or evil tendencies

are encouraged ; whereas temperament is the "physical and mental" aspect of the human entity. Although the materials or tendencies for the construction of our characters are *born* with us, and we shall never really free ourselves of our *natures*, still, bad propensities may be to some extent overcome, even though we retain, to the end of our days on earth, the temptation to give way to that form of sin peculiar to each of us.

## CHAPTER II.

### *THE FOREHEAD.*

FOR the intellect and general abilities of a person, we look at the forehead.

If the forehead is perfectly perpendicular from the hair to the nose, its possessor will lack intellectuality and quick perception; in such cases, as it projects above very conspicuously, the owner will be of a slow understanding, and, very possibly, what one would term "dull"; when, however, it is rather full above, a deductive power of mind is denoted; while if it be protruding in the lower portion, love of travelling and observation would be its indication.

Should the forehead be well rounded, and conspicuous at the sides, immediately over the eyebrows, it would signify musical ability. A forehead full in the centre indicates a critical mind.

A rather low brow of an oval shape is that of a sensitive and tender nature.

A low, broad, and rather retreating brow shows considerable talent and artistic taste.

It is said by Lavater that curved, cornerless foreheads accompany a correspondingly pliant, tender nature; whilst the more compressed and firm the forehead, so is the individual of a similarly decisive, firm character.

Projecting eyebones (above the eyes, on which the eyebrows are placed) denote acute perception.

A ridge between the eyebrows, above the root of the nose, is the indication of memory for faces and places.

According to the breadth at the base of the nose between the eyes will be the subject's sense of size and form—the faculty which gives the gift for drawing—indispensable to artists.

A forehead which has many angular and knotty protuberances is indicative of a persevering, firm, and active nature—the forehead of a person who would continue with untiring energy at his occupations, and be of a restless disposition.

Square, extensive foreheads, accompanied by expansive temples, with firm eyebones, show a trustworthy, reliable, and prudent individual.

A forehead broad just above the temples, across the front, denotes ideality of nature. Breadth just below this point, at the sides of the forehead, shows constructive ability—the gift of putting “two and two together.”

A forehead just divided into four portions by

a slight dent in the centre is considered to show an intellectual nature.

Respecting the vertical wrinkles between the eyes, two, if with the choleric temperament—Miss Baughan says—might, with very good reason, be ascribed to the effects of anger; in the melancholic, to habits of thought; in persons of the nervous, from the causes both of application and thought; while the lymphatic temperament is, as a rule, without the lines.

With regard to the *one* perpendicular wrinkle sometimes observable (very frequently in persons of the melancholic temperament, I believe) extending, in some instances, a considerable distance up the forehead, Miss Rosa Baughan considers it indicative of originality of mind. Now, although it is marked, as she says, in the faces of several noted personages, I *fancy* its signification to be that which some other physiognomists have thought it denoted, *i.e.*, attention to detail.

I have remarked the line on quite ordinary countenances, in persons in very humble spheres of life, and when it is seen on those who have distinguished themselves in any particular vocation, it will be found to indicate, I believe, a persevering turn of mind which attends to *minutiae*.

Three horizontal lines across the bridge of



the nose are held to be a sign of wit. Parallel wrinkles, traversing the upper part of the forehead, are supposed to denote a wisely-thinking person.

Lines extending right across the brow are considered by some to indicate, if presenting a curved appearance, enthusiasm: while Lavater ascribes the attributes of cunning and suspicion to such lines as are oblique.

A blue vein, in shape of the letter "y," in an open, smooth and rounded forehead, shows a kindly and ardent character.



## CHAPTER III.

### *THE EYES AND EYEBROWS.*

THE eyes show the temper, as well as the abilities, of a person.

Black eyes may be lovable, but they are, with little doubt, significant of a passionate person, who will try to arrive at his own ends, despite all difficulties—such natures are “deep.”

Brown is the tint that is indicative both of intellect and an affectionate nature—one possessing both head and heart.

Hazel eyes are considered to show an agreeable, changeable, loving nature; deficient in neither intellect nor hastiness of temper.

Yellow eyes are the emblems of a sharp-brained and hasty-tempered disposition; while blue eyes are held to be the signs of a very affectionate, yielding character; some physiognomists, however, seem to think their owners are perfectly capable of “looking after Number One,” one writer even affirming blue eyes to announce

the disposition for gossiping and "killing time"—in many instances, I imagine, there may be some truth in the assertion.

Deeply sunken, small blue-grey eyes denote a deficiency of heart and a selfish nature ; at least, I may say, in my experience, there is little reason to doubt that such is the case.

Grey eyes are indicative of brains and talent, and they are seldom observed in those destitute of shrewdness ; some think they show more head than heart ; possibly that explains why grey-eyed persons are called "greedy."

Two eyes of distinctly different colours are, one physiognomist says, the sign of an original or eccentric character ; whilst eyes of different dimensions, one being larger than the other, denote a tendency to insanity.

The shape of the eyes is worthy of observation.

Very round-looking, wide-open eyes are not seen in the most clever, original-brained persons, but their owners are trustful and truthful. Rather long, liquid, almond-shaped eyes, conversely, are indicative of an imaginative, poetical, and intellectual mind.

Somewhat small eyes under a forehead which projects in the lower portion, having well-pronounced eyebrows, are significant of observation and penetration.

Eyes rather far apart show a truthful, candid

nature ; too far distant from each other, a stupid character ; whilst eyes set very close together are signs of deceit and cunning.

When the eyes slope obliquely, as in the Chinese, the faculty of falsehood is indicated.

Large, open, very clear, and transparent eyes, which sparkle with a rapid motion under well-cut lids, signify a proud, irritable nature, possessed of considerable intuition and elegant taste, whilst their owners are susceptible to the influence of the opposite sex.

A sensual nature is denoted by heavy-looking eyes, with drooping lids.

Eyelids which, as it were, describe an acute angle at the corner, denote subtlety, penetration, and acuteness ; the owners of such eyes will seldom, I fancy, be deceived.

When the under arch of the upper eyelid is expressed by a well-rounded opening, it is significant of a gentle and kindly but sensitive nature.

Persons whose eyes are deeply set, or somewhat sunken, are of a more thoughtful, reflective nature than those whose eyes are prominent. People who have projecting eyes, however, are generally credited with a greater share of the observing faculty, although they are not so addicted to turning the gift to good account by meditating on what they have seen.

Persons who have a knack of looking "all ways at once," or the habit of glancing stealthily out of the corners of their eyes, are hardly to be trusted and confided in, as their nature is usually undependable and sly.

Wrinkles passing from the eyelids on to the cheeks, show either a fund of humour and a mirthful nature, or, an honourable character.

Eyes with long, acute, and especially if with horizontal corners (that is to say, such as do not turn downwards), with thick-skinned eyelids, which appear to partially obscure the pupil, are indicative of a sanguine disposition, and genius. When laughing, the corners of the eyes are drawn upward.

Strong, dark, short lashes to the eyes are said to be indications of a strong, obstinate will, and force of character ; whilst long, straight eyelashes show poetic feeling, gentle temper, and usually indifferent health. Curly eyelashes are said to show an energetic disposition and good health.

The eyebrows have next to be considered. Firm and straight eyebrows accompany a decisive turn of mind ; curved, on the other hand, a kindly nature ; when the two forms are combined, commencing straight and finishing in a curved line, a kindly yet firm character is signified.

Very light, scanty eyebrows are not usually, I think, found with a powerful brain ; they show an absence of force of mind, at least.

Rather arched eyebrows are seen on artistic individuals, but not if very thinly delineated ; for if somewhat thickly marked and curved, they denote, says Miss Baughan, artistic perception in colour.

If the eyebrows curve high over the eye, no profound degree of thought is indicated.

Eyebrows that turn backwards towards the ears at their termination show mathematical ability.

One eyebrow being higher than the other is said to denote wit, critical faculty, and sensitiveness, according to one writer.

One writer on Physiognomy declares a very pointed eyebrow to be the sign of eccentricity in all ways.

If the eyebrows slope off on to the nose, it denotes a disposition that can keep its own counsel ; if the eyebrows *meet*, suspicion and jealousy are their signification.

Eyebrows that are far apart are found with an impulsive, open disposition.

Eyebrows that droop downwards at their termination show, say some writers, the faculty of competition or "contest," which they state is very observable in *artists*. Miss Baughan

says this form of eyebrow denotes "sense of form" and "artistic feeling," which would, of course, be an artist's attributes.

Ruffled eyebrows are an indication of a quick temper, unless the hairs of which they are composed be fine in texture, in which case they would signify an emotional and over-sensitive tempered nature. Smooth eyebrows, on the other hand, go with a more calm and collected disposition, that "thinks before speaking."

## CHAPTER IV.

### *THE NOSE.*

THE nose of an individual discloses his will or *principle* (or lack of the same).

Broad-backed noses that are arched from the root proclaim their owners to be possessed of considerable force and determination. People who have such features undertake the managing department, if they can. The keynote to their character is "self-assertion."

This nose is called the Roman nose, and it will be noted in the physiognomies of many who have distinguished themselves in movements requiring mental power and aggression. It is very noticeable on the faces of celebrated naval commanders and army men.

A straight nose of moderate proportions implies a refined taste, and is certainly an indication of a more passive nature than the arched conformation.

A nose which presents a concave outline its entire length shows a negative character.

A nose having a pronounced rise upon it, and somewhat resembling the Roman nose just described, only that instead of being *broad-backed* it is *sharp* and *acute* in this respect, signifies tact, or a penetrating, quick cast of brain. Such a feature would indicate its possessor had, I imagine, the happy gift of saying the right thing at the right time. Some writers, I believe, consider it to be a sign of consumptive tendencies. The owners of such noses are brilliant, or *quick* of thought.

When the ridge occurs in the centre, half-way up the nose, an irritable temper, with a domineering will, in conjunction with a romantic nature, are denoted.

A Jewish nose is held to be a sign of quick perception and love of gain.

A nose broad across the nostrils, such as may be seen on the faces of Charles Dickens, John Wesley, and many other noted thinkers, is an indication of thoughtfulness, and has often been styled the "cogitative nose."

A nose projecting far out of the face, particularly if it inclines upwards, shows inquisitiveness, especially *if it be found in conjunction with thin cheeks*.

A long nose is a sign of a farther-seeing person than a short one.

A nose which droops downwards at its termi-



nation, or point, is usually indicative of a suspicious, sarcastic, and reticent disposition. Such a feature, Lavater says, is "never truly good, truly cheerful, or noble or great."

If the down-bending nose is arched in the upper portion, it is, he says, "fearful and voluptuous."

Some physiognomists declare that when the wing of the nose droops downwards at its posterior portion on to the cheek, the histrionic faculty is denoted. One writer, however, seems to think the drooping nostril is a sign of sensitiveness. I think the latter is probably the case, for, although both Sir Henry Irving and Sir Squire Bancroft have the development in a marked degree, I have noticed the sign, to a certain extent, in persons who never cared much about the drama; whilst in the photo of many an actor whose dramatic ability is unquestionably great this form of nostril is not so very remarkable, whereas there are, no doubt, other signs of *sensitiveness* to be detected in their face, and the dramatic attributes, fluent speech, imagination, and intuitive perception are almost *certain* to be represented. The histrionic faculty is, indeed, almost too complex a gift, according to my idea, to be indicated by one single trait.

Many writers seem to think a nose that tilts upwards (somewhat after the manner of Mr.

Geo. Grossmith's) is a sign of wit; it may be, but such writers as Voltaire, L. Sterne, and Charles Dickens had no such formed features. I, personally, consider the *mouth* perhaps the surest guide from which to discover if there exists a sense of humour.

Several lines or incisions on either side of the nose (visible even when the skin is in repose) show an artful, cunning, and satirical nature.

A short, snub nose shows an undeveloped and undependable character, unless it be accompanied by otherwise favourable features, when it is said to denote a partiality for material pleasures.

Great characters seldom have, or had, insignificant noses, although Socrates is reported to have possessed a proboscis resembling the snub, anathematized above. If this was the case (which may or may not have been so) the other features of his face must, I conjecture, have expressed *exceptional* ability to have made up for, and counterbalanced, this important deficiency.

A delicately turned-up nose (in ladies especially) is significant of tact, or quick intuitive perception; it must be finely tip-tilted, however, for a broad-tipped, *coarse* upturned nose indicates an inordinate love of talking and curiosity.

Small nostrils show a timid, fearful nature.

Open and flexible nostrils are the sign of a sensitive temperament, which may easily degenerate, Lavater tells us, into sensuality.

When the septum (or cartilage), which divides the nostrils of the nose, droops below the nostrils at its anterior portion, it shows marked individuality, and the ability to invent and originate—in short, fertility of brain. When the septum descends at the centre of the nostrils, it shows the capacity to instruct and combine. This development is largely represented in the physiognomies of eloquent speakers, who can discourse connectedly and at length upon a special subject. Should the septum elongate below the wing of the nostril at its posterior portion, it indicates the faculty of analysis.

Large, wide nostrils show great coarseness of tastes and vulgarity of nature. Curled nostrils show pride, especially when they dilate and contract considerably.

Very flexible nostrils show ardour and power of enthusiasm.

Thus it will be seen that the nostrils, and gristle by which they are divided, show many important characteristics.

The nose is a very complex feature, as both mental and physical traits are depicted through its agency.

Even the tip of the nose shows character.

A nose cleft in two at its extreme tip shows an analytical, critical mind—the possessor of such a nose would probe to the utmost any subjects with which he engaged his attention.

A broad tip to the nose shows imagination or taste; and a thin, pointed tip, a want of such qualities.

The nose is almost the most important portion of the face; and, excepting the eyes and mouth, no other feature expresses so fully the individual's *tendencies*. People who have insipid noses, and yet, despite this shortcoming, produce any marked effect on the world at large, are exceptionally few and far between.

## CHAPTER V.

### *THE MOUTH.*

THE lips express principally the passions and appetites.

Lips that are softly rounded, like "Cupid's bow," are the emblems of a lovable and good-natured disposition.

No lips at all, or rather, a mouth composed of a thin, drawn, and straight line, is indicative of a passionless, orderly individual, who would be impatient and energetic, as a rule, and of an anxious turn of mind.

Very thick lips are the sign of a sensual and lazy nature; coarse lips show an unrefined character; an overhanging upper lip is generally considered to denote a kindly, placid character, although Dr. Jepson, to be sure, considers it the indication of a "selfish, voracious" disposition.

Thickness of the under lip shows the capacity for the relishment of food.

Incisions on the lips are thought to show a sincere and truly affectionate nature; perfectly smooth, uncreased lips, denote selfishness.

Well-closed lips mark a discreet and reserved individual, who thinks twice and speaks once.

Open lips, oppositely, belong to a person who is seldom at a loss for something to say—as to whether that “something” be sense or no, the other features of the face must determine; an open mouth further denotes inquisitiveness. People having an habitually gaping expression appear to be always “catching flies.”

A rather long bowed upper lip, when seen with a flexible mouth, is indicative of fluent speech; it is certainly to be discerned in the physiognomies of such characters as the late Mr. Bradlaugh, the Right Hon. W. E. Gladstone, Sir Henry Irving, Mr. E. S. Willard, &c., as well as in the countenances of almost any orators or public speakers one can name.

Down-turning lips show a disposition prone to look and dwell upon the dark side of life; an upward curving mouth, on the contrary, indicates an optimistic, Mark Tapley, sort of nature. The lower lip having a hollow in the centre, is significant of a whimsical and fantastic character.

A rather wide mouth, with calmly-set, well-delineated lips, shows courage, fortitude, discretion, and tenderness.

When the upper lip is long, and the white portion describes a point, or “drops” slightly in the centre, it signifies patience and power of sustained effort.

A very long upper lip shows coarseness of nature, and a too great disregard for conventionalities.

A somewhat long, convex upper lip shows self-esteem, and belongs to the person who is frequently styled "Mr. Know-all," from the fact that he considers himself to be always in "the right," because "he knows what he is talking about."

When the mouth is habitually held open, and the upper lip is weak and extended, it shows a pliant, simple, impressible nature, very quickly "taken in" and deceived.

When the lower lip is full, and of a rich red colour, being well developed at the corners of the mouth, it shows sympathy and benevolence of nature.

Very thin lips, which are closely drawn and compressed, show avarice, and an absence of warmth of feeling.

Dimples in the corner of the upper lip are the sign of a loving and tender disposition.

An indentation just under the lower lip is, according to one writer, significant of an original turn of mind; another says it is an indication of a kindly nature possessed of good understanding.

An uplifted upper lip, revealing the gum whilst speaking, points to an inactive, sluggish,

and selfish person ; but a short upper lip, that discloses the teeth, is the sign of love of approbation. One side of the lips being fuller than the other, shows an extremely sensuous, amorous nature.

Short teeth were considered by the ancients to be indicative of short life—this I doubt, but agree with Lavater in saying that if they are remarked in strong, vigorous constitutions, they will seldom be found to be of a perfect whiteness.

Mouths which disclose the teeth in a pleasant frank manner, without exposing the gums, when talking, are considered to show a trustworthy, sincere disposition. Projecting teeth show a grasping nature.



## CHAPTER VI.

### *THE CHIN.*

FROM the chin, which is by no means the least important feature of the face, are to be discovered several characteristics worthy of consideration.

A good deal of difference of opinion appears to exist concerning the pointed chin, some considering it emblematical of an "old maidish" disposition ; others, of intuitive perception ; and the older physiognomists seeming to think it indicative of craft. There can be little doubt but that the pointed chin shows a more than ordinary amount of shrewdness, which may be described as "an acute mind."

This form of chin is that often seen in the faces of persons having a "good head"—*i.e.*, more brains than body. Shakespeare had this form of chin, and so have many noted poets and artists, for it indicates the "intuitive perception of character" they must necessarily have.

The round chin is indicative of a kind and ardently-loving nature ; if with a dimple in it,

it denotes interest in the opposite sex. Burns, the poet, who was, we read, given to flirting, had a dimpled chin.

An angular chin indicates a strong will. And an indentation under the chin will be found to show a firm, decisive character.

A *small* chin denotes its possessor to be deficient in will power. A fat chin shows indolence, and often fondness for material pleasures; and a retreating or flat chin is the sign of a cold nature, lacking affection.

According to many authorities, the various degrees of the affection are manifested by the chin and jaw, the breadth of which corresponds to the width of the cerebellum (that portion of the brain behind the ears), in which the social organs are located phrenologically. Thus, a pointed chin is said to denote ideal affection, and a disposition which is very fastidious in all matters relating to matrimony.

An indented chin, cleft in the centre, shows a desire to be loved. This sign frequently shows a coquettish nature, but when the quality which it represents is rightly directed, it gives a very tender, kind-hearted nature, which looks for love in others, and thirsts for affection.

A narrow, square chin is significant of a desire to love on the part of the possessor. A person having such a feature is, however, too

often fascinated with fresh acquaintances, and is apt to forget the "old, familiar faces."

A broad, square chin indicates ardent love, and a very amatory nature. People with chins of this type require a well-balanced, reasoning intellect to counteract their passions.

A broad, round chin shows a devoted, sympathetic, tender-hearted nature. Persons who have these chins have much domestic affection.

High cheek-bones are said to indicate either selfishness or duplicity.

A broad jaw is considered by some writers to show love of physical beauty (Henry VIII. had such a jaw); heat of passion is doubtless its attribute, and also probably perseverance, if it be united with a broad brain.

A long neck indicates grace of manner, and affability of behaviour; and a short neck, brusqueness and abruptness.

The line from the nose to the chin Miss Baughan attributes to the effects of melancholy; but the line curving from the nose into the cheek some little distance from, and ceasing before it reaches the corner of the mouth, is the sign of pride.

## CHAPTER VII.

### *THE HAIR AND EARS.*

**B**LACK, lank hair is the sign of a melancholic and reticent nature; while glossy black hair, a combination of both caution and intensity of feeling.

Auburn hair shows a refined character and intelligence; golden hair evinces an artistic temperament; and pale gold hair denotes a capricious nature.

Red-haired people are thought by some to be vain; by others, hot-tempered.

Brown hair is indicative of a tender disposition.

Hair growing very much off the forehead is said to shew a gentle-tempered nature, *minus* force of character; whilst if it grows thickly on the brow it denotes a sensuous, artistic, and, probably, combative and ardent temperament.

Ears which project and stick out from the head, show a disposition always ready for a tussle, either by means of a "stand-up fight" or a "knock-down argument"; the rest of the phy-

siognomy of the subject in question will decide as to this particular, I think.

Athletes' ears will be found generally to protrude from the head (especially near their summit, which portion of the ear is, in their case, usually somewhat large).

Small ears, close to the head, show a person who is fond of the artistic side of life.

Extremely large ears are said to show a very economical nature; but, to bear this signification, they would be rather close to the head, I think. The tops of the ears rising higher on the head than the line of the eyes denote a hasty temper.

If the ears *slope*, instead of being set perpendicularly, the subject is lacking in courage.

Wide, long lobes to the ears are regarded as the sign of length of life—Prince Bismarck had such lobes.

Coarse ears show a correspondingly coarse nature; small, thin ears, a susceptible, refined mind.

Some physiognomists affirm that large ears accompany a large heart, and state that all our leading philanthropists have, or had them.

As a general principle, all *large, well-formed* features express more magnanimity than *small, well-formed* features. But the axiom applicable to physiognomy, as well as phrenology, runs—

“ Size is the measure of power, *all else being equal.*” Therefore I would warn those who intend to take up physiognomy to be most careful *never to judge of a person’s character by one solitary, isolated feature*; also, under no circumstances to delineate character too hastily, but to devote as much time and study to the Human Countenance as may be possible.

In bringing this chapter to a close, it will be well to give a few rules for Reading the Face.

1. In the first place, always estimate the predominant temperament of the subject, and then observe in how great a degree the other temperaments are represented.

2. Then regard the contours of the head and forehead, and the lips and jaw, noticing whether the will, the intellect, or the passions dominate the character.

3. Next, notice the form of the eyebrows, and see if they be smooth or ruffled, and whether (if they be the latter) the will, or power of reserve, controls the irritability expressed.

4. Now take the eyes, and see whether they be narrow (ultra-practicable), round (practicable) or almond-shaped (impracticable).

5. Then direct your attention to the nose, which should be compared with the setting of the ears, and see whether the person be aggres-

sive or the reverse. After which, study the nostrils, &c.

6. In the next place, take the mouth and lips, and then regard the development of the chin.

Lastly, *sum up the whole*, and do not pronounce your verdict before balancing every characteristic displayed, and judging of each sign *relatively*.

In conclusion, let the reader recollect that only experience and practice can perfect him, and the more he applies the rules of physiognomy, so is he the more likely to become proficient in the art of reading character from the human face.





## Appendix.

---

### TABLE OF QUALITIES.

#### A

**ABILITY**=Those of the lymphatic temperament are usually endowed with more or less of this characteristic, only, unfortunately, they lack, as a general rule, the energy and perseverance wherewith to turn it to good account ; grey eyes.

**ABSTRACTION**=A forehead in which the upper region (that containing the reflective faculties) is more accentuated than the lower. Persons who have this conformation, says a recent writer, will frequently conjure up ideas, and dwell upon them, until they imagine them to be real.

**ACQUISITIVENESS**=Projecting teeth ; breadth at the bridge of the nose next the face towards

#### D

the cheek; a hooked "Jewish" nose; a head which is broad at the side, just backward of the centre of the forehead, and immediately forward of the ears.

ACUTENESS=A retreating forehead, well-developed across the brow; projecting eye-bones above the eyes; the upper eyelids folding over the lower and describing an acute angle at the corners of the eyes; eyes over which the eyelids are horizontal in form when the eyes are open; a delicately moulded, long, and slightly serpentine-shaped nose (Roman-Grecian); the lips opening in an oval form, with the jaw tapering to a point at the chin.

AFFECTION (FAMILY)=The head well developed at the back towards the top; those of the sanguine temperament are devoted to those of their own family.

AGGRESSION, SELF-ASSERTION=A nose which is arched near the root.

AMBITION=A head which is very high in the crown; ears which are larger in proportion at their summit than at their lower lobes; an advancing chin; the upper lip drawn upwards at either side of the centre, is also held to denote ambition.

ANALYSIS=A nose which is cleft in two by a small dimple, as it were, right at the tip.

ANXIETY=Sharp-drawn, cut through thin lips.

ARGUMENT=A strongly-arched nose; ears which are prominent, and protrude from the head.

ARTISTIC TASTE=Well defined and rather arched eyebrows; delicately shaped and thin ears; yellow eyes in combination with black hair; a broad and full yet somewhat low forehead, well rounded at the temples; eyes in which the upper eyelid droops over the under, and comes to an acute angle; a long and straight, delicately-shaped "Grecian" nose.

ART:

*Drama*—

A *turned-up* and somewhat pointed chin = Dramatic talent, according to one writer.

Nostrils which slope down on to the cheek = Imitation.

Almond-shaped eyes = Imagination.

Flexible lips of moderate thickness = Fluent speech, eloquence.

A pointed chin; a broad, full, yet somewhat low forehead = Intuitive perception of character.

*ART—continued.*

In tragedy the nose would be probably more arched than for comedy ; for the latter the nose frequently turns *upwards*, giving vivacity.

*Drawing—*

Breadth at the base of the nose, between the eyes=Sense of form.

*Music—*

A forehead full over the eyebrows at their termination, at the sides = Melody and construction.

The forehead full just inwards of this point=Time.

Ears well formed and rounded=Ear for music.

*Painting—*

Well-marked eyebrows, which describe a finely arched curve=Perception of beauty in colour.

*Sculpture—*

A forehead which is broad just above and outwards of that point which indicates musical taste, and below that which denotes ideality=Constructive ability.

ART—*continued*.

For any branch of Art the following :

A broad, somewhat low forehead = Artistic taste ; broad above the temples = Ideality.

Almond eyes = Imagination.

A straight, delicately chiselled nose = Refinement and love of art.

Lips which, when closed, fall into each other in graceful curves = Imagination.

ASCETICISM = A face which is perfectly devoid of fat, and has no superabundance of flesh about the chin ; thin lips ; narrowness of the face just above the cheek-bones forward of the ears ; a pale skin, showing signs of the dominance of the melancholic temperament.

ASTUTENESS = A long, prominent, and sharply-cut nose ; well defined features ; eyes which sink at the corners ; a sharp, angular chin ; projecting eyebones (just above the eyes).

AUTHORITY = A nose which has a bump high up, near the forehead ; a powerful and square-shaped chin ; signs of the choleric temperament.

AVARICE=A head that is very wide just forward of the ears and is low above the forehead ; a forehead which is nearly perpendicular, and is covered with wrinkles, which dip obliquely downwards in the centre ; eyebrows which droop at their finishing point, at the outer corners of the eyes ; small, sunken, pinched eyes, of a blackish or steel-grey tint ; a pinched, drooping nose that is very broad above the wings of the nostrils, below the bridge, where it unites with the cheeks ; thin, tightly drawn and compressed lips which close in a straight "lipless" line ; a flat, angular chin ; a large under-hung jaw-bone, having projecting teeth.

## B

BENEVOLENCE=A head well raised above the forehead ; well-defined lips, of a rich colour, full at the corners, and set in flowing lines ; the upper eyelids arched ; a dimpled, round chin ; for the most part *large features*, when seen in the physiognomy of an otherwise well-balanced organization, show largeness of heart.

## C

CALCULATION (ARITHMETICAL) = Eyebrows which are level and well-defined, and which either lie close to the eyes at their termination, or, instead of descending, rather curve *backwards towards the ears*.

CAPRICE=A retreating chin; very light hair, having golden tints in it; the eyebrows lighter than the hair.

CAUTION=Eyebrows which slope off on to the nose; a firmly-closed mouth; a nose which is broad across the nostrils, next the face, or descends at the tip, and droops over the lips.

CHEERFULNESS AND VIVACITY OF TEMPERAMENT=A round face, the cheeks of which are plump and well filled out, the skin being of a ruddy hue, and fresh-coloured; a head well-developed and high in the crown; a broad, smooth forehead with wavy, regular serpentine lines traversing it; arched eyebrows set rather high above the eyes; eyelashes that are of a curly and somewhat thick texture and curled upwards; well-opened eyes which have a smiling, wide-awake look; lines running from the eyelids out on to the temples; the upper eyelids

curved over the lower and drawn upwards at the outer corners of the eyes ; a short, up-tilted nose ; expanded and very flexible nostrils ; a mouth the corners of which are curved upwards ; a lower lip, in the centre of which is a hollow indentation or curve, into which the upper lip droops and rests in a serpentine line ; a round and somewhat fleshy chin ; dimples in the cheeks, &c. ; curly hair.

COARSENESS=Round and conspicuous nostrils ; a "snub" nose ; a very thick and ill-shaped ear ; very full and coarse lips ; very coarse hair.

COMBATIVENESS=A head prominent just above and backward of the ears ; a high and broad forehead ; a short arched nose ; crisp, reddish-brown hair ; ears which stand out from the head. This quality is given by the choleric temperament.

CONCENTRATION=A well-formed and somewhat large forehead ; firm, horizontal eyebrows ; the upper lip in the centre converging downwards to a point. Those of the melancholic temperament are, for the most part, persevering.

CONSTANCY=Straight, level eyebrows, darker than the hair of the head ; a square forehead, which has expansive temples.



CONSTRUCTIVENESS=A forehead broad at the sides, just at the temples, below the point indicative of Idealism.

COURAGE = A head that is broad and square-shaped ; a high, broad, expansive forehead ; eyes which are bright, well-opened, and have a steady gaze, being of a brownish colour, tinted with a green hue or reddish glow ; a nose that is prominent and rather arched at the root ; expanded and flexible nostrils ; a long, upper lip ; a rather wide mouth with well-defined lips, which are well closed, but not tightly compressed ; a rather large, deep, and square-shaped chin, which advances well forward ; a well-accentuated jawbone that is both deep and wide ; ears which are set in an upright position on the head ; coarse hair ; a short, thick neck.

COURAGE (MORAL)=A nose which is well raised at the root between the eyes.

COWARDICE=Long teeth.

CRAFT=Very bushy eyebrows, which slope on to the nose, and obscure the eyes ; small eyes, set close together, having acute angles ; a very long, drooping nose, having the septum protuding below the nostrils ; a mouth with sharp, contracted lips, which opens

into an oval shape, in combination with a chin which is pointed, and tapers from a narrow jaw-bone ; reddish hair.

CREDULITY=A curved forehead ; curved eyebrows that arch high above the eyes ; round-shaped eyes ; a short nose ; an open mouth, the under lip of which is extended ; a rather short, turned-up, round chin.

CRITICAL FACULTY=A forehead full in the centre ; level, well-marked, low-set eyebrows, which lie close to the eyes at their commencement ; narrow eyes that are overhung by thick, bushy eyebrows ; a straight nose that is both long and somewhat broad, being cleft at the point by a dimple ; a firmly-closed mouth which has thin lips that droop at the corners ; a deep and rather prominent chin.

CRUELTY=A long, broad, and thick, or flat chin ; a mouth which has thin lips, that are very much compressed ; ears which are placed very high, in an extremely upright position.

## D

DECEIT=A low head, broad above the upper lobes of the ears; a low, narrow, confined forehead, intersected with irregular wrinkles; eyebrows that are very bushy and descend so as to partially obscure the eyes and slope on to the root of the nose at their commencement; narrow eyes that have sharply-defined angles at their outer corners; very light eyes; eyes that are set obliquely in the head and slope downwards at their outer or inner extremity; a crooked, bent, and rather long nose, which is extremely broad across the nostrils; a tightly-closed mouth having thin lips; lips that continually twitch uneasily; a very pointed chin, that is formed from a narrow tapering jawbone.

DECISION AND FIRMNESS OF CHARACTER=A forehead rather low than high, having a compressed, angular, and knotted appearance; level and strongly-marked eyebrows that grow on well-defined eyebones, close to the eyes; dark eyelashes of a strong texture; deeply-set eyes that have a thoughtful, steady, unflinching gaze; a nose that is broad across the ridge and well-defined near the forehead at its root, where it rises angu-

larly, with a pronounced boss or bump ; a firm, long upper lip, rather convex and bowed when looked at in profile, that closes resolutely on the lower ; short, broad teeth that are evenly set and placed close together ; a prominent, square chin and jaw, deep and broad, and strongly defined in their outlines ; a thick neck ; a bony, angular face, devoid of fat ; short hair that grows thickly and in a rather curly manner both on the face and head, and darker in colour on the face than on the head ; a head very much raised and developed at the top at the back.

DISCRETION, GOOD JUDGMENT = A forehead that is well-developed above and at the sides ; well-marked, horizontal, low-set eyebrows, placed rather close together ; eyes that are rather narrow between the lids when open ; a nose that is broad at the base, the nostrils lying flat to the face, and widening across the cheeks ; lips that are well closed, but held in an unconstrained position ; a deep, rather prominent, and angular chin, with an indentation above it below the lower lip.

DISTRUST = The under lip, with the jaw projecting beyond the upper.

DRAMATIC ABILITY=A pointed chin, which *turns up slightly*, is said by one writer to indicate this talent. (See Imitation, Romance, Imagination, Eloquence, Intuitive Perception of Character, and Humour, which characteristics all go to compose the gift).

DULNESS=A forehead which projects in the upper part so as to dominate the face ; a short snub nose.

## E

EARNESTNESS=The eyebrows set near to the eyes.

ECCENTRICITY=A pair of eyes, one of which is of a different colour from the other. Pointed eyebrows are stated by one writer to show this characteristic.

ECONOMY=Thin lips ; long eyebrows, which droop at the outer corners of the eyes ; extremely large ears. Those of the melancholic temperament are always prudent, and frequently over-careful.

EGOTISM=Very prominent high cheek-bones, and massive jaws,

ELOQUENCE=A somewhat long upper lip, in combination with a fairly broad, wide mouth, and lips which are well-defined and drop into one another in a flexible serpentine line ; prominent or rather full eyes.

ENJOYMENT (LOVE OF MATERIAL)=Fleshy, full lips ; a fat chin ; a fat "snub" nose.

## F

FIDELITY, CONSTANCY AND TENACITY IN AFFECTION=A square-shaped forehead, having broad well-defined temples ; strongly-marked, dark eyebrows, which grow on well-pronounced eyebones close upon the eyes ; eyes which, when opened, are round-shaped, and wide between the lids ; the jaws broad far back under the wisdom teeth.

FIRMNESS (EARNESTNESS OF PURPOSE)=A knotty, angular, compressed, short, and firm forehead ; eyebrows which are level and set close to the eyes ; a broad-backed nose ; firmly-closed lips, which are set in a decisive straight line ; a square chin.

FORCE OF CHARACTER=The hair growing rather low down upon the forehead, and darker in colour on the face than on the head.

**FORCE OF CHARACTER (ABSENCE OF)**=The hair growing thinly and scantily, and far off the forehead; the eyebrows arched far up the forehead, at a great distance from the eyes; eyes which keep moving; wavering lips, which twitch; the hair of the face lighter than that of the head.

## G

**GENEROSITY**=Lips which are composed of full, flowing, lines; a well-rounded chin, dimpled, but not very fleshy.

**GENTLENESS**=A well-rounded and somewhat low forehead; delicate, arched eyebrows; blue veins on the temples, the forehead, the nose, and eyelids; a straight nose; lips which are formed like "Cupid's bow," and of which the upper overhangs the lower; a round chin.

**GOODNESS**=The under arch described by the upper eyelid circular in form; an upper lip which protrudes beyond the lower.

## H

**HARSHNESS**=A long, broad, thick, and bony chin,

HONESTY AND CANDOUR = Well-arranged teeth, which present a white and clean appearance directly the mouth opens.

HOPEFULNESS = A head well developed, and high above the forehead; the corners of the mouth turning upwards (although persons having upward-curving lips may, and often do, have fits of melancholy).

HUMOUR (SENSE OF) = The upper eyelid folding over, and drawn upwards at the angle of the eye; lines passing from the eyelids on to the cheeks; an angular nose, which tilts upwards; a mouth, the lips of which are indented at the corners.

## I

IDEALITY = A forehead which is very broad and well-developed above the temples. This is a quality which implies romance of feeling, and those who have this characteristic are usually fond of imaginative literature.

IDEAS (ORIGINALITY IN) = Nostrils in which the septum protrudes and descends at the anterior portion.

IMAGINATION AND ROMANCE OF FEELING = A head that is very high and broad in the crown



and coronal region, the forehead being exceedingly wide and full above the temples; arched eyebrows which curve rather high above the eyes; almond-shaped eyes with circular lids; a nose that is of moderate length, and very delicately cut, upon which is a very slight rise near the centre; a well-moulded mouth, having well defined lips, which have a regularly defined serpentine outline when closed, the lower lip having a cavity into which the upper sinks when the mouth is shut; an oval-shaped jaw-bone that tapers from a broad brow, giving the face a pyriform shape; wavy, golden or auburn hair that grows thickly about the temples, and low upon the forehead.

IMITATION=The combination of the lymphatic and nervous temperaments is said to give this faculty. According to some, "nostrils which droop into the cheek at their posterior portion."

IMPATIENCE=Ruffled eyebrows; red hair.

IMPULSE=Eyebrows which are placed far from each other at their starting-point; lips which hang, and are not drawn back.

INDECISION, A CAPRICIOUS VACILLATING CHARACTER=A face over which the skin seems

loosely and flabbily drawn ; a curved, rounded forehead, concave rather than convex in its outline ; the space between the eyebrows above the nose flat and wrinkleless ; highly set eyebrows ; a brow covered with perplexed wrinkles ; the eyebrows and eyelashes being both of a very light colour and fine in texture—frequently both are almost absent in a face showing this attribute ; eyes which are of a bluish-grey colour, projecting, and showing the white below the pupil ; a small nose without any rise upon it, and sunken at its root between the eyes where it leaves the forehead ; small, inflexible nostrils ; eyes with drooping lids ; a short upper lip, especially should it expose the teeth ; an open mouth, the lips of which continually twitch disclosing long, narrow teeth of a yellowish or greenish hue ; a retreating and small chin ; a jaw-bone that slopes with an almost imperceptible curve from beneath the ear, no angle being formed where it turns to form the chin ; a long, and round, thin neck ; a whitish complexion ; hair which is long and of a cendré or flaxen fairness, and very fine in texture, that grows far back from the forehead, being scanty at the temples and thin on the head. The Phlegmatic Temperament.

INDOLENCE=A fat "double" chin ; very thick lips—more especially a heavy under lip. Those in whom the *lymphatic* temperament is very much developed are not usually disposed to trouble themselves, or "put themselves about" ; and, as a general rule, this world's cares and troubles sit lightly on their shoulders.

INFLUENCE OF THE OPPOSITE SEX (SUSCEPTIBILITY TO THE)=Eyes which are large, open, and clearly transparent, and which sparkle with a rapid movement under sharply-cut lids ; the extreme point of the nose turned up ; a dimple in the chin ; dimples at the corners of the mouth, &c. ; a mouth in which one side of the lips is more fleshy and larger than the other.

INQUISITIVENESS (A CURIOUS, INQUIRING MIND)  
=A forehead much developed across the brows, having a ridged appearance just above the root of the nose at the inner corners of the eyebrows ; the eyebrows rather arched and raised well above the eyes ; wide open "wondering" eyes ; a nose that juts far out from the face at its tip ; an habitually open mouth.

INTEREST in the opposite sex (See Influence of).

INTUITIVE PERCEPTION OF CHARACTER=A broad, somewhat low brow ; projecting eye-bones ; one indication is—projection at the inner corner of the eye-bone, accompanied by a long and prominent nose ; a pointed chin.

INTELLECTUALITY=A forehead which is very slightly *dented* across the brow by a small cavity in the centre, dividing it into four portions ; eyes with large pupils ; eyes which are “flecked” with brown, greyish, or black spots. It is shown according as the ears are set well back on the head.

IRRITABILITY=Eyebrows, the hairs of which grow in all directions ; eyes which are well open, somewhat large, and very full and clear, and which sparkle under sharply delineated eyelids ; yellow eyes and black hair in combination ; a nose which is arched near the centre.

## J

JEALOUSY (IN LOVE)=Eyebrows which lie low, are darker than the hair, and nearly meet between the eyes over the nose ; yellow eyes seen in conjunction with black hair.

JUDGMENT (GOOD, DEDUCTIVE) = A forehead well developed in the upper part ; eyebrows, the hairs of which are smooth, and lie all in one direction ; a broad-backed nose ; a wide tip to the nose ; gently, yet firmly, closed lips ; a chin which is rather deep, and protrudes.

## L

LETHARGY AND INDIFFERENCE = A mouth which, when open, displays the upper gum.

LUXURY (LOVE OF) = A very thick under-lip, more particularly if it droops and hangs forward ; a fat "snub" nose ; a fleshy "double" chin ; large, coarse, thick ears, which have highly-coloured lobes.

## M

MATERIAL TASTES = Large, fleshy, and highly-coloured ears, the lobes of which are especially thick and heavy.

MELANCHOLY, AND DEPRESSION OF SPIRITS = A long, angular face ; sandy-coloured or blue-black hair, completely without wave or curl ; a forehead that projects very much above,

at the sides, and in the upper portion, appearing to dominate the whole face; tilted eyebrows which, whilst drooping at the outer corners of the eyes, frequently meet over the nose; eyes that are deeply sunken in the head and are of a dark or *very* light colour and wear a downcast look; eyelashes which are long and of a light shade, and either quite straight or inclined to curve downwards; a drooping nose that is pinched and has a "skinny" appearance; a mouth that turns down very much at the corners, and is composed of very thin lips, the under of which projects somewhat and is pushed upwards; a very deep chin, and projecting, strongly-defined jaw.

MEMORY.—A forehead well-developed, and convex in the middle; eyebrows which wave above the eyes, being short, thick and interrupted, and neither long nor broad.

*Memory of events* = Fulness of the forehead in the centre.

*Memory of locality* = Fulness above the inner corners of the eyebrows.

*Memory for faces, names, &c.* = Breadth and fulness above the nose.

*Memory for dates*

= Fulness in the middle of the forehead, in conjunction with eyebrows which jut towards the ears at their outer extremity, the brows being developed below and inward of the temples.

# O

OBSERVATION= Eyebrows which overhang the eyes; a forehead full in the lower portion, along the brow.

OBSTINACY= A perpendicular forehead; a turned-up nose; great length of the chin downwards, all the more so if the chin retreats.

ORDER (SENSE OF)= Very thin lips, which resemble a straight line.

ORIGINALITY= Eyes which have "flecks" (blue or black, &c.), in them, are said by one writer to show marked individuality; a nose in which the septum is to be observed below the nostrils is stated to indicate this trait (as opposed to the drooping nostrils, which are supposed by some to show imitation).

OUT-DOOR PURSUITS (LOVE OF) = A broad, square-shaped head and face, the skin of the latter being of a healthy red colour ; short, ruffled eyebrows, placed close to the eyes, especially at their commencement above the root of the nose ; an arched, and rather short nose, which has open and very flexible nostrils ; a wide mouth ; a broad, square jaw-bone and chin ; ears with large upper lobes, that are set in an upright position but protrude from the head ; coarse, and curly hair ; a short, thick neck. The Choleric-Sanguine Temperament.

## P

PASSION = Very broad jaws, which dominate over the upper and intellectual portion of the physiognomy ; a rough, uneven, bony, and massive chin ; eyes which disclose the whole of the pupil, and "white" above and below it. (See Sensuality.)

PENETRATION = Deep-set, small dark eyes, under strongly marked eyebrows.

PERSEVERANCE = A forehead which has many angular and knotty protuberances upon it ; one deep perpendicular line between the eyebrows ; firm, level eyebrows ; a firmly closed mouth ; a square chin.



PHILOSOPHY=The forehead well developed in the upper portion.

PRIDE=Eyes which are large, well opened, and exceedingly transparent, and which sparkle with a rapid motion under well-defined lids; a nose which is arched near the middle; nostrils which curl upwards; very wide nostrils; a short line from the wing of the nostril, which curves towards the mouth into the cheek. Those in whom the choleric temperament predominates are usually proud and domineering.

#### PROFESSIONS :

##### *The Church—*

A head well raised, and high at the crown and coronal region towards the middle and backward = Hope, conscience, spirituality and veneration.

Flexible lips, and a rather long upper lip = Power of language.

Arched nose=For argumentativeness. Those in whom the sanguine temperament, or sanguine-melancholic, predominates in combination with the nervous.

##### *Science—*

Projecting eyebones (above the eyes)=Acuteness.

PROFESSIONS—*continued.*

A forehead well developed in the upper region  
=Deductive power.

Eyebrows close to the eyes=Scientific taste.

Broad-backed nose, with prominent septum,  
or nose cleft at tip=Analytic faculty.

Temperament=Nervous and melancholic.

*The Army—*

A head full just above and a little backward  
of the tops of the ears=Combativeness.

Prominent and high-set ears=Courage.

Reddish-coloured hair=Energy and hot temper.

A high forehead=Boldness.

A short, arched nose=Strong will.

Firm lips and square chin=Energy of purpose.

The choleric and sanguine temperaments.

*The Navy—*

For the Navy the foregoing in combination  
with the white skin, &c., appertaining to  
the lymphatic temperament.

*The Law—*

A forehead well developed in both the upper  
and lower portion, each region being well  
accentuated by a division=Acute perception  
and wise reflection.

PROFESSIONS—*continued.*

Prominent eyes and flexible lips=Eloquence.

A thin tip to the nose=Tact.

Prominent ears, or an arched nose=Argument.

Nervous-choleric temperament.

*Surgery—*

Curly hair=Energy and vivacity.

Broad, high forehead=Courage.

Projecting eyebones=Acute perception.

Short arched nose=Firm will.

Firmly set lips and strong chin=Energy and decision.

Temperament=Choleric, nervous.

*Literature—*

A well-rounded, moderately high forehead, broad immediately above and backward of the sign of musical talent=Artistic taste and constructiveness.

Forehead developed above the temples, arched eyebrows and almond-shaped eyes=Fiction.

Broad-tipped nose, or a nose slightly cleft by a dimple at tip, and firm eyebrows=Scientific literature.

The requisite temperament would be principally nervous.

PURITY OF MIND=A square forehead that has well-defined, expansive temples and strongly marked eyebones on which the eyebrows are well-marked, and set rather close to the eyes ; the eyelids well delineated, and the upper lids retiring beneath the frontal sinus ; a straight, rather long " Grecian " nose, having narrow, delicately chiselled nostrils ; lips which are regular in their outline and of a rosy pink tinge, being of a moderate thickness and compressed in the centre ; an angular, bony chin ; thin delicately-moulded ears ; the head projecting but little at the back ; auburn hair of a fine, silky texture.

PURSUITS (AQUATIC)=Those who have the sanguine, or sanguine-choleric, and lymphatic temperaments in combination ; for example, thus, a delicate skin, flushed with red, and brown, curly, or crisp hair, &c.

## R

REFINEMENT=Fine, delicate, soft hair ; a straight nose of the Grecian type ; harmonious features ; softly-defined lips, and thin and somewhat small ears ; the upper eyelid well defined, and above, retires under the eye-bone.

RESERVE=Deeply-set eyes ; a long nose, which descends over the lips ; a firmly-shut mouth.

ROMANCE OF FEELING=A forehead which is well rounded and broad, particularly above the temples ; arched eyebrows ; eyes which are long and almond-shaped ; a nose in which a slight ridge occurs near the middle ; lips which are well delineated, and in which the upper falls into a graceful curve with the lower when shut ; wavy hair of a chestnut or auburn tint.

## S

SARCASM=Many lines or incisions on the sides of the nose which never entirely disappear, even when the skin is not in motion ; a nose which droops at the tip.

SECRECY IN DESIGN=Eyebrows which slope downwards on to the nose ; a nose broad across the nostrils ; well-closed lips.

SELF-CONFIDENCE=A long, arched nose, Roman Grecian in shape. Those of the sanguine temperament.

SELF-ESTEEM=A head which is much raised *right* at the back of the top ; a head which is thrown and carried well back ; yellow eyes in conjunction with black hair.

SELFISHNESS=A high forehead, having a perfectly smooth, wrinkleless skin; high cheek-bones; eyes of a steel-blue colour; yellow eyes, and thick black hair; many lines about the mouth; the upper lip so raised as to expose the upper teeth and gums whilst talking.

SENSITIVENESS=Veins about the eyelids, temples, and nose; one eyebrow higher than the other; a long, thin, "Grecian" nose; a pointed chin. The nervous temperament gives this peculiarity.

SENSUALITY, VOLUPTUOUSNESS = A low forehead, the outline of which is indefinite and very curved; coarse, red, or caroty hair, that grows thickly and low down upon the brow; very thick and somewhat straggling eyebrows, that run far from the corners of the eyes at their termination at the temples; exceedingly dark eyes, which move slowly under heavy, drooping lids; eyes which disclose the whole iris and some of the "white" both above and below it; the eye rolled up so as to expose the cornea beneath it; the upper eyelids prominent and drooping, and the lower full and gathered up at the inner corners of the eyes; large, wide-open, projecting eyes of a clear, bluish

colour ; a fat, fleshy nose which is sunken at the root where it joins the forehead ; a nose arched at its commencement and drooping at the tip ; large, open, expanded nostrils ; very thick lips, which are highly coloured and “worn” hanging open ; one side of the lips thicker than the other ; a fat, soft, “double” chin, dimpled in the centre ; jaws which are very broad in the centre, beneath the cheek-bones ; cheeks very red at the side of the lower jaw ; fat, plump, cheeks ; a head greatly developed at the base behind the ears ; a very thick, fleshy neck ; thick, fleshy, highly-coloured ears ; a brown mole or wart on the chin or neck, from which springs a thick, coarse, curled hair or two.

SPORT (LOVE OF OUTDOOR)=A red skin ; coarse brown or reddish hair ; an arched nose ; ears which protrude ; a firm and somewhat square chin. All these traits go to compose a love of sport ; those of the choleric type are those who take an interest in outdoor employments.

STUPIDITY=Eyes which are set more than an eye's breadth apart ; eyes which are very wide open, and project unduly.

SUSPICION=Lines on the forehead, which are

oblique ; eyebrows which join over the nose ; very sunken eyes ; a long, drooping nose.

## T

**TACT**=A nose which is slender, thin, and narrow at the tip ; eyes in which the upper eyelid appears as it were to fold over, and sink at an acute angle ; a pointed chin.

**TALKATIVENESS**=A mouth in which the lips are constantly parted ; a turned-up nose.

**TEMPER**—

*Amiable* (“sweet”)=Lips which are shaped like Cupid’s Bow and curved up at the corners.

*Bad*=A crooked nose ; a one-sided mouth.

*Captious*=Hazel-coloured eyes, and eyebrows which are arched, ruffled, and joined together between the eyes, in conjunction with a long nose.

*Censorious*=Eyebrows which are knitted together ; a turned-up nose in combination with a projecting lower-lip.

*Cold*=The upper gum exposed when the mouth is opened ; a thick, white skin.

*Contradictory*=Ears which stand out from the head.



TEMPER—*continued.*

*Fighting*=The cheek-bones wide and much developed forward of the ear ; pointed and irregular “ canine ” teeth.

*Harsh*=The lower jaw with the teeth projecting beyond the upper.

*Irascible*=Eyebrows which are composed of short hairs.

*Irritable*=The hairs of the eyebrows ruffled or irregular ; a rise half way up in the centre of the nose ; very large eyes which are of an extremely clear blue and semi-transparent when viewed in profile.

*Jealous*=An oblique fulness at either side of the mouth descending from the lower lip ; eyes which are of a greenish tint ; eyebrows which are sunken at their starting-point and meet over the nose.

*Malicious*=Incisions on either side of the nose ; a high forehead, which has a close-drawn, smooth, and unlined skin.

*Obstinate*=A neck which is much developed at the back and thick at the nape.

*Passionate*=Ears which are set higher on the head than on a line with the eyebrows ; very dark brown eyes ; a long, broad, thick, and bony chin ; a very thick neck ; curly

TEMPER—*continued*.

hair of a reddish hue which grows low upon the forehead and thickly about the temples.

*Pusillanimous*=Long teeth.

*Quarrelsome*=Long, irregular, and pointed teeth.

*Sulky*=Pursed lips, the lower protruding.

*Unforgiving*=A very protruding underlip; a high forehead that has a tightly-drawn, wrinkleless skin.

*Vindictive*=The line of the eyebrows sunken towards the eye at their commencement; a dent in the centre of the forehead (according to Dr. Simms).

*Wilful*=A turned-up nose and very wide jaws; deeply-marked and confused wrinkles upon the forehead.

(To see whether there be command over the temper, attention must be directed to the mouth—control; and the development of the jaw-bone—will-power.

It must be borne in mind that subjects with a light complexion are usually more or less phlegmatic and indifferent, whereas those with a fresh, highly-coloured skin are more easily roused and excited. The hair is also important: Dark—a brooding tendency and a disposition to “take things to heart”; light—susceptible, but not deep in feeling.)

TENDERNESS, SYMPATHY=A rounded, curved, forehead, well raised, but rather low than high ; a Y-shaped *vena frontalis* above the nose in the centre of the brows ; blue veins at the temples and on the eyelids, &c. ; curved, delicately-marked eyebrows ; the upper eyelids thick and veins apparent upon them ; the upper eyelids opening in a circular form ; well-defined, delicately moulded lips, shaped like Cupid's Bow and dimpled at the corners, the upper protruding ; a short, straight nose ; dimples in the cheeks ; a full, round, dimpled chin ; fine, delicate hair of a wavy texture. The Lymphatic-Phlegmatic Temperament.

TIMIDITY=Small, narrow nostrils ; ears which are set sloping ; a narrow mouth.

TRUTHFULNESS = Eyes which are round and inclining to be large ; eyes which are placed far apart ; eyes, the corners of which are all set in a perfectly horizontal position ; the mouth being habitually slightly open, gives frankness as opposed to secretiveness.

## U

UNTRUTHFULNESS = Eyebrows which jut or slope down on to the nose ; eyes which are set obliquely in the head ; eyes set very

close together; eyes which have very sharply-defined angles which sink conspicuously at the outer corners; very light hair of a cendré colour.

## V

VANITY (AFFECTATION AND PRETENSION) = A lipless mouth, resembling a single line, which is drawn upwards at the corners; a small, narrow mouth, in combination with small nostrils, and a circularly-arched forehead.

VINDICTIVENESS = Eyebrows which sink or jut down in the middle towards the eyes.

## W

WILL-POWER = A short, compressed, angular, and somewhat knotty forehead; straight, firm eyebrows, placed close to the eyes; a nose which is arched, and has a ridge upon it near the root; firmly-set lips; a square chin of moderate proportions. Will-power is usually gauged by observing the relative length of the limb of the jaw vertically downwards, under the ears, just forward of the angle.

WISDOM=An angular chin ; eyebrows, the hairs of which all grow and turn the same way.

WIT=A forehead which, whilst slightly retreating, is broad at the sides about an inch and a half above the eyebrows at their termination ; one eyebrow set higher than the other is said to give the quality ; the upper eye-lids turning over the lower at the outer corners of the eyes, and curving upwards with other lines which pass on to the temples ; three lines across the bridge of the nose ; a thin, delicately-cut, sharply-defined, angular nose—arched above and pointed over the lips, sarcasm—tilted upwards, humour ; the lower lip indented and hollowed out in the middle where the upper lip descends ; a mouth turned up at the corners ; a pointed chin, formed from a tapering jaw-bone, in combination with a broad forehead.

## Character Delineating.

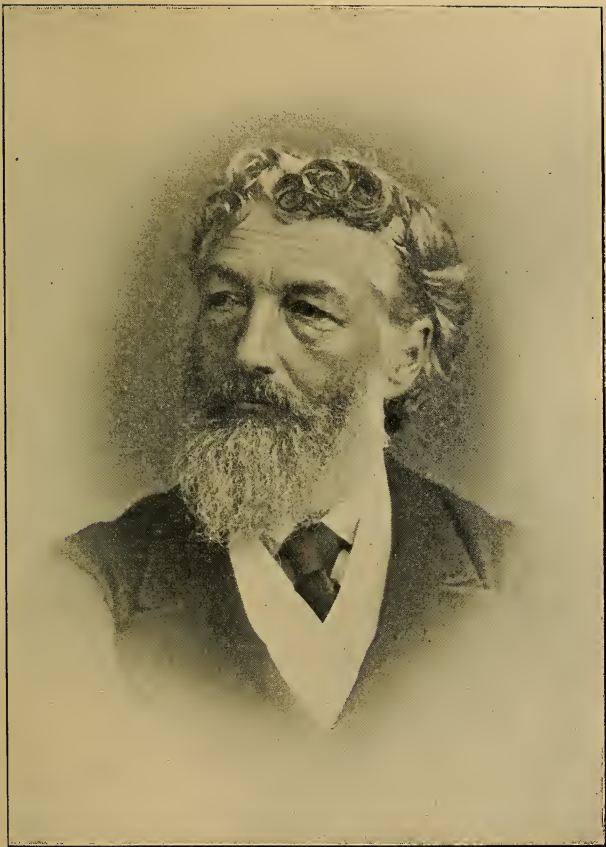
---

AS one or two practical examples, illustrative of the method of proceeding in character-reading, the following portraits are subjoined, together with a brief analysis of each :—

### THE LATE LORD LEIGHTON.

Our example is taken from the ranks of the artistic world ; and what a specimen of artistic taste it is ! The nervous temperament is dominant, as might be expected. Commencing at the top of the countenance (as we always do, comparing each feature), we see the *Forehead* is magnificently developed ; the breadth across the summit shows vivid idealism and sublimity of conception.

The *Eyebrows* are well-pronounced and arched, showing great artistic taste and perception of beauty in colour.



THE LATE LORD LEIGHTON.

*By permission of Elliott & Fry.*









PROFESSOR HUXLEY.

*By permission of Elliott & Fry.*

The great breadth at the base of the nose between the eyes denotes a strong sense of form and proportion.

The *Eyes* are beautiful; by their almond-shaped appearance, vivid fancy, romance, and imagination of temperament are denoted; the acute angle formed by the upper eyelid at the outer corner is indicative of much delicacy of perception.

The *Nose* is finely chiselled; its thin tip is suggestive of tact, and the rise upon it shows energy, which is confirmed by the wrinkles between the eyes, which show power of concentration.

The *Mouth* is somewhat hidden, but we can plainly see that the lower lip is delicately moulded, which would give refinement of feeling—a sentiment re-echoed by the whole physiognomy before us.

The wavy *Hair* shows intensity of feeling, and susceptibility of nature.

### THE LATE PROFESSOR HUXLEY.

As a contrast to our first portrait, a photo of the late Professor Huxley is selected for our second subject. How different is the scientific from the artistic temperament in its outlines! The temperament before us is nervous-melancholic.

This combination gives genius, as the readiness of perception peculiar to the nervous is supplemented by the perseverance given by the melancholic.

The *Forehead* is almost square, and is well represented in the reflective faculties. It is very practical, and shows much common-sense, and great powers of concentration.

The *Eyebrows* are very bushy, and show *pith* and energy of nature, in combination with some irritability of temperament.

The *Eyes* are deep-set, and show shrewdness of observation and reflection.

The *Nose* is wonderfully broad at the tip, denoting force and expansiveness of mind ; and, by its length outwards at the point, an investigating and inquiring disposition.

The *Mouth* is extremely firm and resolute ; the strong line from the corner of the nose to the lips denotes gravity and a strong sense of responsibility.

The *Chin* is decided, and shows discretion by its angularity.

The lank, straight *Hair* gives evidence of the melancholic temperament.





MISS YAW.

*By permission of Elliott & Fry.*

## MISS ELLEN BEACH YAW.

Miss Ellen Beach Yaw, the young American singer who has been appearing with so much success at several concerts in London and elsewhere, is in possession of a constitution which presents a predominance of the nervous system, her face being decidedly pyriform, her eyes large and bright, and her features clearly cut.

Her colouring is fair, the quality of her organization fine. There is, if anything, more sensitiveness than endurance ; more activity than absolute strength ; more quickness and vivacity than actual staying power or real physical vigour. At the same time, she has considerable intensity and "go," and is not likely to give in unless absolutely obliged.

Her *Forehead* is full in the region of the temples. Tune and Time (situated immediately over the outer termini of the eyebrows), along with Constructiveness (nose full at the sides and forehead wide and curved laterally), Ideality (head wide above temples), Language (full eyes), Form and Size (nose wide at the root and between the eyebrows), reveal, not only the direction which her talent takes, but a first-class artistic mind.

She is naturally very musical, and, since the lymphatic temperament is not large, her voice will be clear and resonant. Her constructive

powers aid her in "phrasing," and her sense of rhythm, melody, and harmony is excellent.

Form aids her in reading at sight, and her taste and refinement will render her wishful of excelling in all she attempts.

Colour is well marked in the somewhat conic shape of the *Eyebrows*. She has a good eye for blending and arranging colours in articles of attire, etc. When she sees anything that attracts her attention, she will remember not merely its shape, but its colouring, and be able to take after a pattern and copy artistic efforts, Imitation being well marked. Observation, situated above the root of the nose, is but moderately developed. She will not be eminently adapted to enter into *minutiæ*. Detail is not her *strong* point. The *ensemble* is more in her way.

The eyebrows "switch up" near the temples, which shows calculative capacity. She will be good at estimation and judging the quantity of things, though "dry figures" will have little attraction for her.

The width of the back of the *Nose* (near the bridge of that member) shows reasoning ability.

Though distinctively intuitive and impressionable, she will like to enquire "the reason why," and is not thoughtless or without judgment and good sense.

The ridge of the nose is almost straight. There



is self-control present, and a dislike of discord, quarrels or strife. Although she has marked conversational powers, and she is not suspicious (nose not turned down at the tip, well arched eyebrows placed apart), she will be quite alive to the dispositions of those she may encounter. She has a will of her own (well defined angle to lower jaw below ears), is self-possessed and reasonably confident, but by no means excessively so.

The nostril takes a horizontal position; that is to say, the nasal septum is not much exposed. She is aspiring, therefore, though not over-enthusiastic or expectant.

Her upper lip, which (measured from the nose to the mouth) is neither long nor short, suggests no great hankering after fame nor pride. Approbativeness and self-esteem are well-balanced in her character. She cannot cringe or crawl, but she is not stuck-up or haughty.

The nose is not thick where it joins the cheeks, our subject is not specially engrossed in the acquirement of wealth.

The *Lips* are not thick. The droop on either side of the edge of the upper, however, which is well coloured, shows a great love of pets and animals.

The *Chin* takes the oval, tapering form, which is never allied with grossness or materialism.

Miss Yaw values the mental rather than the physical, and is not specially fond of "the good things of life," as they are called.



## A Few "Appreciations" of the Author's Work.

---

SIR SQUIRE BANCROFT BANCROFT writes: "Many thanks for the interesting and clever paper. Sept. 24, 1897."

"Mr. WILSON BARRETT desires me to ask you to forward him fifty copies of the sketch—which I understand he was pleased with. With kindest regards, I remain, yours faithfully, GEORGE H. SMITH. Feb. 22, 1899."

"CHEIRO" says: "Allow me to congratulate you on the clever manner in which you interpret the face and head. As far as I can judge my own character, you have been *accuracy itself*. Believe me, very sincerely yours, 'CHEIRO.' 1st Aug., 1899."

"Miss LOIE FULLER begs to thank you for your kind note and the enclosure, which is correct in every particular. She has the greatest pleasure in sending you a signed photograph. Du P., Sec. Jan. 12, 1899."

From the Rev. Fr. IGNATIUS, O.S.B.—"Was very pleased. Yours very sincerely, Bro. DAVID. June 19, 1899."

Miss ELLEN BEACH YAW writes: "Many thanks for the article, which is really *too* good. My friends are astonished at some of the things you say. With kind regards, believe me, yours sincerely, ELLEN BEACH YAW. April 18, 1899."

*These testimonies are included in order to encourage the student, and to shew him the proficiency to which he may attain by diligent study of scientific physiognomy.*

PRINTED BY  
WILLIAM H. BOWDEN, LATE OVERSEER OF THE KELMSCOTT PRESS,  
17, EAST STREET, MANCHESTER SQUARE,  
LONDON, W.

# A LIST OF WORKS

PUBLISHED BY

## HENRY J. GLAISHER,

57, Wigmore Street, Cavendish Square, London, W.

---

### NEW PUBLICATIONS.

By STEPHEN PEARCE.

**Memories of the Past.** With 18 Fine Plates reproduced from Steel Engravings of the great Arctic Officers and Explorers, bequeathed by LADY FRANKLIN and COL. J. BARROW, F.R.S., to the NATIONAL PORTRAIT GALLERY, London. Demy 8vo, cloth, 15s. net; by post, 15s. 4d.

The Memoirs are full of anecdotes of interesting and celebrated people the author has known and painted, and also descriptions of London places and events, such as Charing Cross in the olden time, the Banquet, and the last appearance of the Hereditary Champion of England, attended by the Duke of Wellington, Lord Howard of Effingham, and the Marquis of Anglesey, the Coronation of George IV., William IV., and Queen Victoria.

By R. D. STOCKER.

**Graphology Made Easy.** A Manual of Instruction in Character-Reading from Handwriting. With Appendix by INA OXENFORD. With Explanatory Autographic Examples. Crown 8vo, sewed, 1s. net; by post, 1s. 3d.

"His system is excellent, and he avoids the complicated method of writing which is used by many of his fellow graphologists. Mr. Stocker has evidently a serviceable knowledge of his subject, and he thoroughly understands imparting that knowledge."—*Dublin Daily Express*.

**Verses in Various Veins.** Fcap. 8vo, cloth. Price 1s. net.; by post, 1s. 2d.

By WILLIAM TOYNBEE.

**"When the Devil Drives,"** a Comedy-Satire. Fcap. 8vo, sewed, 1s. 6d., net; by post, 1s. 9d.

"Mr. Henry J. Glaisher, London, has published the book of a play by Mr. William Toynbee, entitled, 'When the Devil Drives,' and described as a comedy-satire. The personages are high political functionaries of the present day and women of fashion.....It is interesting to read and has many witty strokes in its dialogue, while its characters are cleverly depicted in their natural aspects. The book may be recommended to those who have cultivated the neglected but always delightful art of reading plays."—*The Scotsman*.

By WILLIAM TOYNBEE—*contd.*

**Excursions in Comedy for Players and Readers.**

Fcap. 8vo, sewed, 1s. 6d. net ; by post, 1s. 8d.

"Either for stage or drawing-room, where short pieces are required, no more charming can well be imagined than those of Mr. William Toynbee."—*Westminster Gazette*.

**On Oaten Flute, and other Versicles.**

Fcap. 8vo, cloth, gilt top, 2s. 6d. net ; by post, 2s. 8d.

"Exquisite as impressions of peace and beauty."—*Daily News*.

"Among the most careful of lyrists."—*Literature*.

By GEORGE HERSCHELL, M.D.

**Polyphase Currents in Electrotherapy,** with

Special Reference to the Treatment of Neurasthenia, Atonic Dilatation of the Stomach, and Constipation. Demy 8vo, cloth, 2s. 6d ; by post, 2s. 10d.

By GEORGE BARLOW.

**Complete Poetical Works,** in Ten Volumes.

*List of Volumes.*—1. Poems—2. A Life's Love—3. Poems and Sonnets—4. Poems—5. Loved beyond Words—6. Pageant of Life—7. From Dawn to Sunset—8. A Lost Mother and the Story of Caleb Smith—9. Poems and Lyrics—10. Poems.

Vols. 1, 2, and 3 now ready. The rest at short intervals.

"Mr. Barlow's work is always genuine, fluent, and sweet, and the appearance of this collective edition of the Poems will prove welcome to many."—*The Scotsman*.

"The poetical works of Mr. George Barlow are being published by Mr. H. J. Glaisher in ten uniform volumes, each at 5s. net. The first two of the edition are to hand. All too little enterprise has in the past been displayed in keeping the work of this gifted singer before the public. Such lofty thought, catholic sympathy, clear reasoning, and withal such sweetly melodious verse, deserve the affection of every lover of the beauties and treasures in English literature."—*Black and White*.

By CLIFFORD HARRISON.

**Echoes :** a Volume of Poems, including "The Post-boy." Crown 8vo, cloth, 3s. 6d. net ; by post, 3s. 10d.

"Next to the delight of hearing Mr. Clifford Harrison, a king among reciters, comes the pleasure of reading his charming poems."—*Examiner*.

By A. KEIGHTLEY, M.D.

**The Recovery of Health.** With a Chapter on the Salisbury Treatment. Second Impression, many Illustrations, crown 8vo, cloth, 5s. net ; by post, 5s 4d.

By G. SIMS WOODHEAD, M.D.

**Report, to the Metropolitan Asylums Board, of the Bacteriological Diagnosis and the Antitoxin Serum Treatment of Cases admitted to the Hospitals of the Board during the years 1895 and 1896.** Folio, sewed, 7s. 6d. net ; by post, 7s. 10d.

By ELPHINSTONE THORPE.

**Lyrics from Lazyland.** Fcap. 8vo, cloth, 2s. 6d. net ; by post, 2s. 8d.

"The author of this dainty little volume of lyrics has a very pretty gift of song, and succeeds in wedding refined and tender thoughts to melodious and expressive diction."—*Lady's Pictorial*.

By WOODS HUTCHINSON, A.M., M.D.

**Studies in Human and Comparative Pathology ;** Being a new Handbook on Diseases of the Lower Animals compared with those of Man. Edited by Dr. EDWARD BLAKE. Demy 8vo, cloth, Illustrated. Price 12s. 6d. net ; by post, 13s.

"Most interesting and instructive—not only full of information, but charming reading."—*The Lancet*.

By Mrs. RONALD-TAYLOR.

**Amongst the Pots and Pans (Dainty Cookery).** Crown 8vo, cloth. Price 2s. 6d. net ; by post, 2s. 9d.

"The recipes are the result of practical knowledge and have been tested. The instruction as to their preparation is clearly conveyed. The index is complete."—*Morning Post*.

"A number of new recipes will be found in this work."—*Daily Graphic*.

"It is without doubt a book which everyone's wife who prides herself upon a well-conducted establishment should possess."—*The Whitehall Review*.



By HEYWOOD SMITH, M.A., M.D.Oxon.

**The Genesis of the Soul.** Cr. 8vo, sewed. Price 6d. net ; by post, 6½d.

"Dr. HEYWOOD SMITH, in *THE GENESIS OF THE SOUL*, finds in the opening verses of the Old Testament a picture or parable of Man's soul development. As a study, suggestive though slight, the book will be helpful."—*The Christian*.

**The Gospel according to Satan.** Cr. 8vo, cloth, 1s. 6d.

By EDWARD BLAKE, M.D.

**Stammering (Lip Chorea).** A Handbook on the Causes and Treatment of Stammering. Crown 8vo, cloth. Price 1s. net ; by post, 1s. 1d.

By ROBERT TURNER, M.A., M.D., F.R.C.S.Edin.

**Lord Lister and Surgery.** Cr. 8vo, sewed. Price 1s. net ; by post, 1s. 1d.

"The main facts of bacteriology are accurately represented.—

*Treatment.*

"A general history of the advance of modern surgery."—*Hospital.*

"Likely to spread useful information, and give confidence to patients."  
—*Literary World.*

---

**The Life of Our Ladye.** Scriptural, Traditional and Topographical. Compiled from approved sources by M. P., with Preface by His Eminence Cardinal Vaughan, Archbishop of Westminster. Cheaper Edition. Price 3s. net ; by post, 3s. 4d.

"I shall quote no more at present from this estimable volume, but leave the reader to gain the many lessons which it teaches from the perusal of the pages of the original work."—*The Lamp.*

"We welcome with great heartiness this 'Life of the Blessed Virgin,' which is written in a style well befitting the subject—devotional but clear, temperate and graceful."—*The Catholic Times.*

---









SMITHSONIAN INSTITUTION LIBRARIES



3 9088 00331873 0

npg BF851.S86 1900

The human face as expressive of characte